63. wenikɨ wenikɨ wanɨtiri (b1).
To me! To me! Throw!

However the artisan at work also makes his wife, child, neighbor participate in the execution of the work on whose vicissitudes he comments gaily:

64. ktoŋ tanɨŋ diŋ'n...ɨmi...kɨtɨsa...mɨnɨŋ'ɨna...
kɨtɨŋɨnene...nocɨa...talɨmɨŋ'...nɨhɨn'...ɨ'ɨnena...
mɨhɨŋna. (b1)
Hold it [the cord] so that I can twist it,...let it go! It fell!...There!...It is difficult!....It is done!....Does it suit you?..It is ugly!...No, it is pretty!

The last formula is ritual, it is the one they use at the end of chants and dances; the protagonists excuse themselves: "it is ugly"; and the audience responds: "No, it is pretty!"

[123] This politeness is not always without malice, and compliments sometimes hide attempts at mockery. We cited above the formula used by a group to depreciate their dances in comparison to those of their companions they have just met; (1) but a few hours earlier, disdaining a present of beads

1. Cf. p. 92.

which I offered and which were not much appreciated because of their color, they advised me:

65. mɨ'ɨtin maimaŋ'ɨndé nɨmɨhi'nde (b1)
Keep them to give to the Maimandé.

One day we were sold poison tubes (by group a2) described as so dangerous that we should abstain from ever opening them under pain of immediate death. They proved to be empty, which testifies to great ingenuity if the mystery was improvised on our account. In any case, it throws a curious light on the relationships between neighboring groups.